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ment of the soul and brutal sacrifices—which Weege attributes to Orphic-Pythagorean teaching—with the decline of her power.

We miss a discussion of the François tomb paintings, depicting a combat between Mastarna (Servius Tullius), and Caeles Vibenna against a Tarquin, but on the whole, the material is adequately and interestingly covered, and the book is readable and important in its field.

MARY HAMILTON SWINDLER.

BRYN MAWR COLLEGE.

Pindars Stil. Von FRANZ DORNSEIFF. Berlin, Weidmannsche Buchhandlung, 1921. Pp. vi + 134.

This latest attempt at the analysis of the style of Pindar is an enlargement of the author's inaugural dissertation, pages 1-112 having been submitted to the philosophical faculty in the University of Basel. The first section of the work, *Die griechische Chordichtung im Allgemeinen* (pp. 1-10), presents succinctly material that may be gained in a more scattered reading of works dealing with the development of Greek choral lyric. Various applications of the choral among different nations are traced and an effort is made to show how among the Hebrews it went over into the psalms, among the Greeks to drama. For a better employment of the method of drawing an analogy between literary and plastic art, which he implies that he intends to use (page 1), the author might have consulted Pindar, O. VI; Dionysius of Halicarnassus, *The Literary Letters*, and *De Compositione Verborum*; and Furtwängler, *Siegesgesänge des Pindaros*, among numerous others.

The second section, *Die Sprache* (pp. 11-112), shows the results of much toil, but it contains some points which need clarification. The language of Thebes, the author maintains, exerted a strong influence upon Pindar; and the language of Thebes was bombastic and stiff. Had he given a closer study to Hermogenes, *Περὶ ἰδεῶν*, 242 ff. (Rabe); and Dionysius of Halicarnassus, *De Compositione Verborum*, chs. XXII ff., he would have had perhaps a different view of the effect of Pindar's diction; and a perusal of Führer, *De dialecto Boeotica*, which is absent from his bibliography, might have added something to his opinion of Theban dialect.

Pindar's language and art DORNSEIFF repeatedly styles *archaic*. In so far as Pindar belongs to a period in literature which is comparable to that period in plastic art which precedes Myron's deviation from the law of frontality and the making of set types, the use of the term *archaic* is perhaps correct; but it would have made for greater clarity to state that this is the sense in which he meant it,—if so he did mean it.

Although *archaic* is a well-established term in the criticism of plastic art, its application in the same sense to literary art has scarcely any justification.

The author is no doubt right in seeing in the language of Pindar a trace of the influence of the speech of the Delphic Oracle; but here again he might have been helped by a reading of Bergk, *Griechische Literaturgeschichte*, I 331 ff. Some of the terseness of Pindar's diction he might have been able to account for had he remembered that Pindar was one of the aristocracy of his times,—one who felt on the one hand that he had a right to assume a lofty and terse diction, and on the other hand that he was not bound to avoid giving offense.

It is a serious error to attribute to Latin as well as to Greek (p. 17) a rich poetic vocabulary. A reading of any Latin poet will reveal the wretched poverty of Latin in that respect. The Roman poet was continually constrained to use in altered sense the same stock of words (cf. *modus* in Horace, for instance); and it was by doing violence to the syntax that he achieved something like poetic atmosphere. For this DORNSEIFF might have consulted the introduction to Shorey's *Horace, The Odes and Epodes*.

The third and last section of the work, *Die Glieder des Baues und ihre Behandlung* (pp. 113-134), considers the component parts of the epinikion,—the personal encomium, the hymnic element, the gnomic element, and the epic-mythic element, as the author styles them. This section is again a concise presentation of existing views, but it adds nothing new to the study of Pindar's poetic structure.

The work exhibits a good knowledge of current German literature on the subject; but it seems to show small familiarity with works of other lands and earlier times. More use might have been made of the Greek rhetoricians; and in a treatment of Pindar's style, the names of Gildersleeve and Fraccaroli should not be absent, as they are here.

LAWRENCE H. BAKER.

THE JOHNS HOPKINS UNIVERSITY.

Q. Horatius Flaccus, erklärt von Adolf Kiessling. Zweiter Teil: Satiren. Fünfte Auflage, erneuert von RICHARD HEINZE. Berlin: Weidmannsche Buchhandlung, 1921. xlv + 347 pp. 24 M.

This fifth edition of Kiessling's standard manual is practically a new book. The Introduction is almost entirely new, many passages of the commentary have been rewritten, and a vast